

BULLETIN OF
THE ROYAL ONTARIO MUSEUM
OF ARCHAEOLOGY

UNIVERSITY OF TORONTO, JULY, 1926



ELIZABETHAN CAP-A-PIE SUIT

Issued by the University of Toronto.



RECENT ACCESSIONS IN THE ARMOURY

THE Armoury has recently been fortunate in acquiring many pieces of considerable interest and value. Foremost among the suits procured is the fine Elizabethan cap-a-pie harness which is illustrated on the cover. The headpiece is an armet, in the style of the Greenwich school, with roped comb and a plume holder. The gorget is of four plates; the breastplate is of the characteristic "peascod" form, with a staple in the centre, lance-rest, and finely roped turnover and gussets. There are taces of two plates, and the tassets are each of one large plate. The arm defences are complete with fingered gauntlets, as are also the leg defences with cuisses, jambs, and sollerets. All the parts, including the back-piece, are engraved with a scroll and foliated design. The complete suit weighs fifty-two and one-half pounds.

The second illustration shows a typical English pikeman's corselet of the early seventeenth century, at a period when every infantry regiment consisted of musketeers and pikemen in varying proportions. At a later date the discovery of the bayonet enabled the soldier to fulfil both duties. This finely-made suit is complete with its "combe-cap" or "pott," which has a plume holder at the back of the skull, and, like the other parts of the suit, is decorated with a sunk chevron-pattern. The gorget, formed in two pieces, falls in a graceful point over the breast. The large tassets, expanding to accommodate the broad bombasted breeches of the period, are decorated with rows and circles of brass-headed rivets in addition to the lines and chevrons which appear on the breastplate and backpiece. The

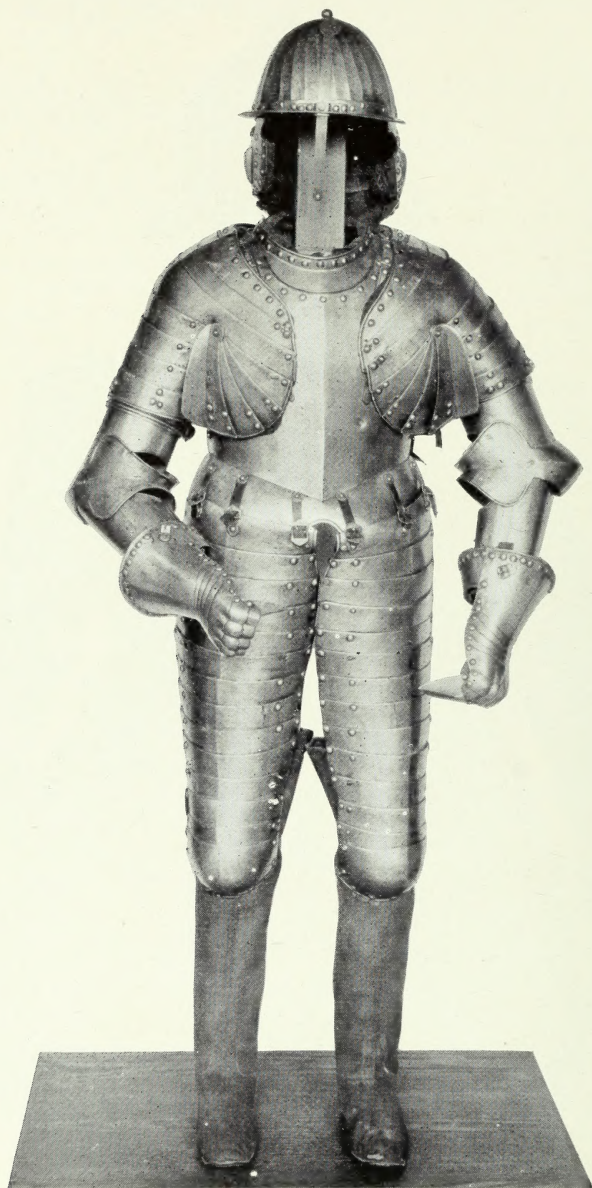
total weight, including the headpiece, is twenty-one pounds. Although the term "corselet" has usually implied breast and backpiece only, in the case of the pikeman the term included all his defensive arms, and even pikemen themselves were referred to as "Corselets." In 1626, Gervase Markham, describing the correct harness for a pikeman of that period, wrote: "All pikemen should have good combe-caps well lined with quilted caps; cuirasses for their bodies, being high pike-proof, gorgets for their necks, tassets for their thighs; but without pauldrons or vambraces, because they are but cumbersome." It is interesting to note how precisely this corselet tallies with his description.

An extremely interesting and well-finished suit is shown in the third illustration. This handsome little three-quarter harness of the period of Charles I was made for a boy of the Wentworth family. It passed, by marriage, into the possession of Lord Byron and was among his effects at Newstead Abbey when he died. The headpiece is a lobster-tail burgonet with fluted skull; the breastplate bears a bullet-proof mark on the left side. The tassets are of fourteen plates reaching to the knee. The pauldrons have folding fan-shaped plates and there are full defences and gauntlets. The whole suit is decorated with brass studs and original brass buckles, and there still remain portions of the original scalloped velvet at the edges. Several of the parts are stamped with the Nuremberg mark. The weight of the suit is forty-one and three-quarter pounds.

In connection with this suit it is interesting to recall that the famous and unfortunate Thomas Wentworth



PIKEMAN'S SUIT
ENGLISH, EARLY XVII CENTURY



THREE-QUARTER SUIT OF BOY'S ARMOUR
ENGLISH, PERIOD OF CHARLES I

Earl of Strafford, "Thorough," whose fate was so closely linked with that of King Charles, had an only son, William, born in 1626. Strafford's namesake and kinsman, the Earl of Cleveland, who attended him at his execution and who was a distinguished cavalry commander in the Royal Army during the Civil War, also had an only son, Thomas Wentworth, who was born in 1613. It appears reasonably certain that one of these two boys was the original owner of the suit in question, and, as it was a descendant of the latter family whom Lord Byron married, it was probably this Thomas Wentworth for whom the suit was made.

The fourth illustration shows a French three-quarter suit of splinted armour of the seventeenth century. The handsome lobster-tail burgonet is complete with plume holder, ear pieces, and adjustable nasal guard, and the cuffs of the fingered gauntlets, reaching to the elbow, take the place of vambraces. The whole suit is decorated with latten-headed studs and weighs thirty-four and three-quarter pounds. This type of armour, owing to its flexibility, was generally adopted by naval officers.

Illustrations are given of two of the helmets which have been acquired recently. The first is a Venetian pageant sallad of the beginning of the seventeenth century, probably worn by the bodyguard of the Doge. It is of iron covered with red velvet, and the applied ornaments, which are also of iron, have been painted red and then gilt. This piece has been illustrated and described in the Baron de Cosson's catalogue, *Helmets and Mail*, p. 53, No. 33, Fig. 29. The second headpiece is a fine North Italian casque à l'antique of the sixteenth century. It is of bright steel with hinged ear pieces decorated with an etched scroll design on a granulated ground.

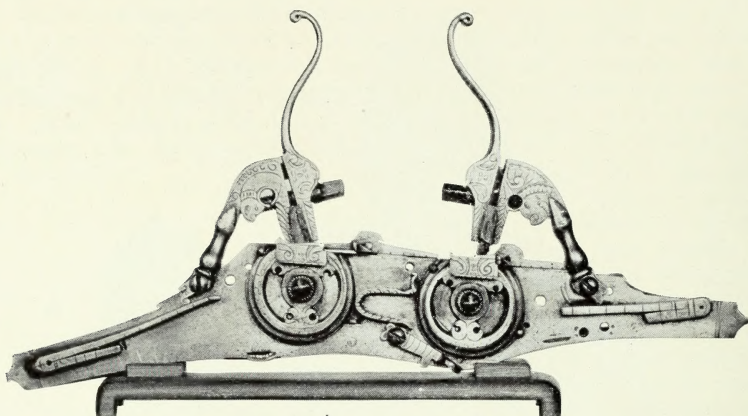
An acquisition that has aroused great interest is sixty beautiful gun-

locks, mostly from the Herbert J. Jackson Collection of sixteenth, seventeenth, and eighteenth century specimens. These pieces not only offer a most interesting study of the history of firearms through the various stages of match-lock, wheel-lock, snap-haunce, flint-lock, and percussion,

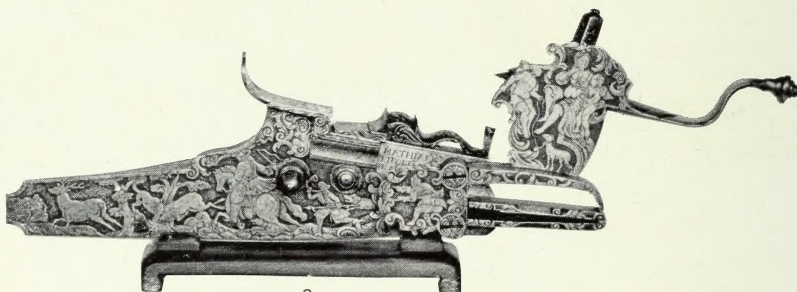


THREE-QUARTER SUIT OF SPLINTED ARMOUR
FRENCH, XVII CENTURY

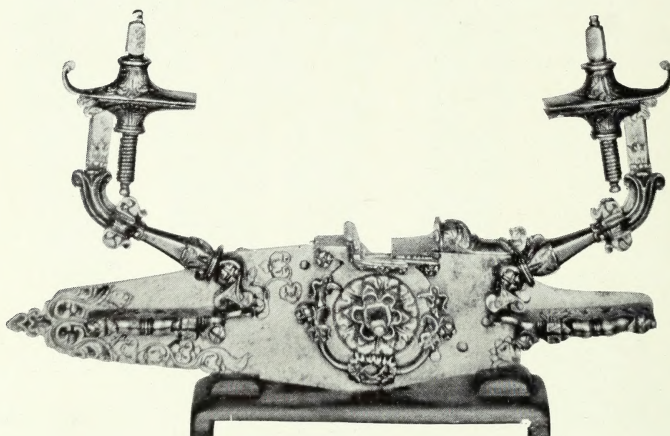
but also furnish exquisite examples of the art of the worker in metal. A few of these pieces are shown in the accompanying illustrations. No. 1 is a rare and interesting type of double wheel-lock fired by a single trigger. The two sears are connected loosely by a chain. One pull of the trigger



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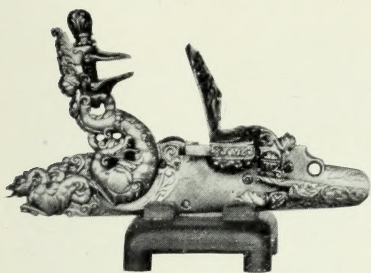


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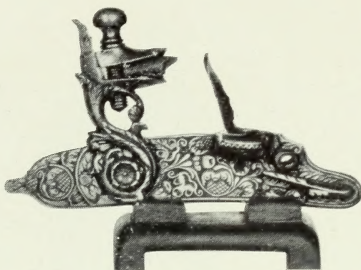
WHEEL-LOCKS

XVII CENTURY

THE HERBERT J. JACKSON COLLECTION



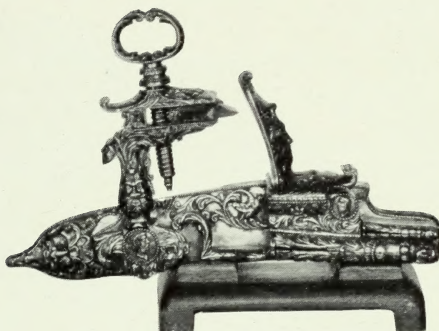
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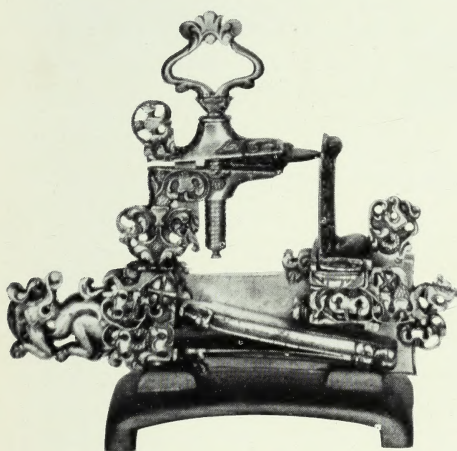
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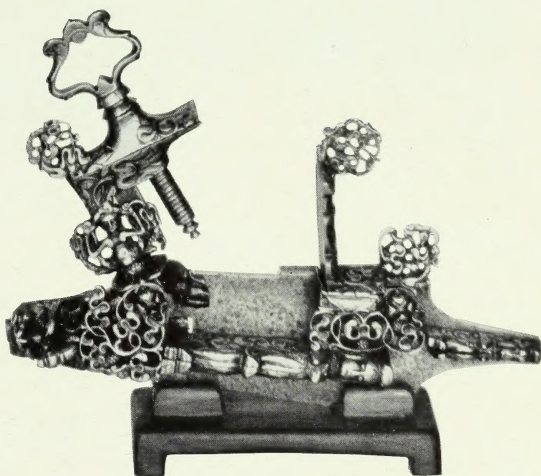
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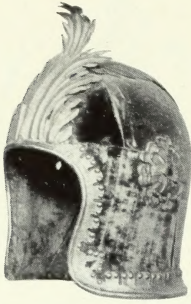
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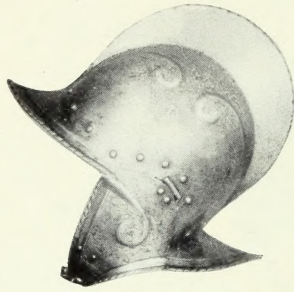
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GUN-LOCKS
XVII CENTURY

THE HERBERT J. JACKSON COLLECTION



VENETIAN SALLAD



NORTH ITALIAN CASQUE

fires the first lock and a second pull, by tightening the chain, fires the second lock. This gun-lock, which is $12\frac{3}{4}$ inches long, belongs to the end of the sixteenth or very early seventeenth century. No. 2 is a German wheel-lock with a geared wheel which was an invention of the late seventeenth century to which period this lock belongs. Its whole surface is finely chiselled with hunting scenes and other figures, and is inscribed, MATHIAS LIPOUZ IN AUGSBURG. Its length is 10 inches. No. 3 is a beautifully chiselled Brescian wheel-lock with two pyrites holders. It belongs to the first half of the seventeenth century and is 11 inches long. No. 4 is a very beautiful example of an early flint-lock for a

pistol, with two barrels. It is of Brescian make, about the middle of the seventeenth century, and probably the work of one of the Cominazzo family. The chiselling and design are exquisite and accompanying it is the trigger guard *en suite*. No. 6 is a finely chiselled Italian snaphaunce lock of the seventeenth century. No. 7 is an Italian flint-lock, beautifully chiselled throughout, and signed Guiseppe Guardiani Anghian. Nos. 8 and 9 are two very ornate Spanish flint-locks of about the middle of the seventeenth century. The design and chiselling of both, although hardly equal to the best Brescian work of the period, are still of a very fine quality.¹

L. R.

¹These gun-locks were published in *European Hand Firearms of the Sixteenth, Seventeenth and Eighteenth Centuries*, by Herbert J. Jackson. For No. 1 cf. this publication, Pl. VI, Figs. 12 and 13; for No. 2, Pl. XII, Fig. 24; for No. 3, Pl. VII, Fig. 14; for No. 4, Pl. XXXII, Fig. 58; for No. 6, Pl. XXIII, Fig. 41; for No. 7, Pl. XXXIV, Fig. 61; for Nos. 8 and 9, Pl. XXIX, Figs. 51 and 52.

CHANTILLY LACES

NAPOLÉON, like Louis XIV, made the wearing of his favourite laces obligatory at the Court of Versailles. It was his influence that re-established the lace manufacture of Chantilly, which, over a century after its founding by the Duchesse de Longueville, perished when its workers, as well as their patronesses, were taken to the guillotine in 1793. Under his patronage it regained the popularity it had

pieces of Chantilly, two lappets and a fan, which recently have been added to the Museum collection, the former, presented by Mrs. H. D. Warren, the latter, the gift of the Members. Each piece is distinguished by that beauty of pattern which has brought Chantilly such fame. Its designs are among the finest of European laces. They are based on floral motives, arranged with an extraordinary felicity of line and harmony of com-



FAN OF CHANTILLY LACE

MOUNTED ON MOTHER-OF-PEARL

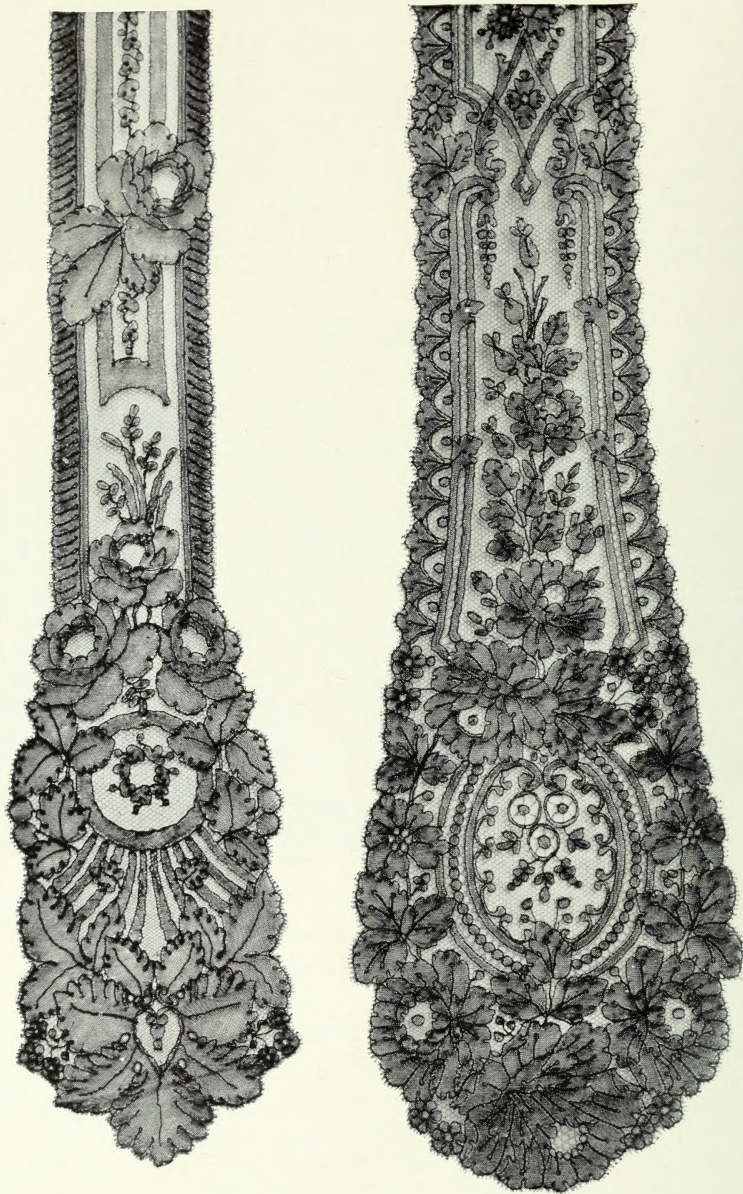
GIFT OF THE MEMBERS

known in the eighteenth century when in lace, as in ceramics, Chantilly had been synonymous with elegance. This vogue so stimulated production that numbers of lace makers migrated from Normandy to Caen, Bayeux, and LePuy, where their work attained an unprecedented degree of perfection. Some, also, spread into Belgium, settling at Enghien, Grammont, and in southern Flanders.

To this period of revival and to the Second Empire may be assigned three

position, comparable only to the flower studies of the Japanese.

The fan, with its delicate tracery, is an excellent example of this skill. It was such a fan that a pretty woman of that period would have carried, knowing that it added to her charms; a clumsy woman would have used it to occupy her hands. It is well known that plain Queen Charlotte, familiar with its various movements and adapting them to different occasions, was redeemed by



CHANTILLY LACE LAPPETS

BAYEUX, XIX CENTURY

GIFT OF MRS. H. D. WARREN

the grace with which she held her fan. Nor did Addison write without reason that women are armed with fans as men are with swords.

The lappets, too, suggest the society of the past. Everyone recalls the story of their appearance in France when Madame de Fontanges, favourite of Louis XIV, was hunting with him and "in the hurry of the chase lost the ribbon tying her hair, and how the fair huntress hurriedly tying a lace kerchief around her head, produced in a moment a coiffure so light and so artistic that Louis, enchanted, prayed her to retain it that night at court."¹ Lace head-dresses were worn until, as St. Simon said, they became structures two feet high. The wearing of lappets, however, was not a matter of caprice. Their arrangement was always prescribed by rule. They formed an essential part of official costume at the English court from the reign of Mary Tudor till the middle of the nineteenth century. There were "lappets to be pinned up and lappets to be let down on grand occasions." The examples shown in the illustrations resemble those worn by Madame de Staël when she paid her first visit of ceremony to Madame de Polignac and, in defiance of all etiquette, left her lappets in the carriage.

Simpler in design than the fan, the lappets manifest the same mastery of technique. The ground is the hexagonal, bobbin-made *reseau* of the point d'Alençon, with the characteristic *toilé* of *fond chant* or *fond Chantilly*, outlined with a silk *cordonnet*, and ornamented with fillings of *fond clair de Lille*. The thread is not a shiny one, but the dull silk *grenadine d'Alays*. Probably made at Bayeux, all are the well-known black lace which was so beloved by Marie Antoinette, and which returned to fashion with the nineteenth century.

D. F. H.

A MAGIC HAND

BELIEF in the malevolent influence of the evil eye is a superstition which has been widespread and of long duration. In the Roman world it was generally thought that certain persons, by their glance, brought misfortune to all on whom they gazed, caused illness to men, children, and animals, and even rendered fields sterile. The Latin words for enchantment by the evil eye are *fascinum* and *fascinatio*. It is interesting to note that the English word *fascinate*, to charm in a pleasant sense, comes directly from these, and that it still sometimes retains a subtle echo of its original sinister meaning.

As a man and all of his possessions might be exposed at any moment to the evil eye, it was natural to try to guard against its baleful effect. From very early times protection was sought in amulets, material charms of various sorts, a kind of illness and accident insurance, whose purpose was to protect their owner against all misfortune. Medicine also made use of amulets. This use of charms is still worldwide wherever belief in witchcraft and the evil eye persists.

Amulets in ancient days were usually small charms fashioned sometimes into various shapes and suspended from a necklace. Not all amulets, however, were worn on the person; some were larger and were placed in houses or temples for prophylactic purposes. To this class belongs a bronze right hand in the Museum, cast hollow, $5\frac{3}{4}$ in. high, probably of the first or second century A.D. The hand has the thumb and the first two fingers raised and is covered with numerous magic symbols in relief. The fingers are very delicate. The hand has a fine dark green patina and is in excellent state of preservation with the exception of three small holes in the back. Prominent among the symbols on it are a pine cone, a frog, a tortoise, a lizard,

¹Cf. Mrs. Bury Palliser, *History of Lace*, p. 137 f.



ROMAN MAGIC HAND OF BRONZE
USED AS AN AMULET FOR AVERTING THE EVIL EYE

a ram's head, a serpent with a cock's comb, a bust, possibly of Isis, a pair of scales (?), a small bowl which may be a lamp, and several indeterminate objects.

The hand itself was considered a potent means of averting the evil eye. It was an early amulet in Greece, and in Etruria, and is still used in Naples to-day. The earliest hand-amulets had the palm open and the fingers extended. They were designed either for suspension or to be fixed upright upon a flat plinth as a household amulet. Certain gestures of the hand, also, were considered especially effective against the evil eye and could be used when one was exposed to a sudden or unexpected attack. One, commonly known as the fig, consisted in closing the right hand and inserting the thumb between the index and the middle finger. In another gesture, representing horns, which were themselves a popular amulet, the index and little finger were extended, the middle and ring finger clasped by the thumb. So strong is the faith in this gesture, even to-day, that it is said that a modern Neapolitan's hand is almost constantly in this position to protect its owner against unsuspected exposure to the evil eye. A third gesture is that shown in the bronze hand in the Museum. This is the gesture used in the papal blessing.

A number of right hands, similar to the one in the illustration, are known. All are about five and three-quarters to eight inches high, all are in the same attitude, but they are covered with varying symbols. Otto Jahn catalogues fourteen known to him, and there are other examples in the British Museum and elsewhere.¹

Many of the symbols on the hand in the Museum were used as single amulets against the evil eye. These same symbols recur frequently on other hands also. A hand in the British Museum shows the pine cone, the snake with a cock's comb, the frog, the tortoise, the lizard, and the scales. Jahn says that scales occur on nine hands known to him, the frog on ten, the tortoise on twelve, the lizard or crocodile on nine, the ram's head on two. On a hand in Berlin is a bust of Serapis; on that in Toronto is also a bust, probably of Isis.

Jahn calls these hands votive. An inscription on one in the British Museum "Zougaras dedicated me to Sabazius in fulfilment of a vow" and another on a hand in the Barberini Collection in Rome, "CECROPIUS.V.C. VOTUM (*Solvit*)," confirm his opinion. There can be no doubt, however, that they were amulets against the evil eye as the symbols found on them are usually such as have magical virtue. As has been said, the hand itself and many of the emblems placed on it were used singly as a means of averting the evil eye. Combined they form a very powerful amulet, as each added device increased the potency of the charm.

C. G. H.

A DRESS OF SPITALFIELDS SILK

THE Georgian dress illustrated, one of several very handsome dresses recently added to the collection of costumes, dates from 1760-80. It is a magnificent, white, ribbed Spitalfields brocaded silk, with a running design and sprigs and sprays of coloured flowers. The underskirt and

For further information about these hands and fascination by the evil eye cf. O. Jahn, *Ueber den Aberglauben des bösen Blicks bei den Alten*, in *Berichte der kön. sächs. Gesellschaft der Wissenschaften*, 1855, p. 28; Dilthey, *Archaeol. epigraph. Mittheil. aus Oesterreich*, I, 1877, p. 44 ff; II, 1878, taf. III and IV; *British Museum, A Guide to the Exhibition Illustrating Greek and Roman Life*, p. 53 f., Fig. 46; Elworthy, *The Evil Eye*, especially Figs. 147, 148, 153, and 157; and Cagnat et Chapot, *Manuel d'archéologie romaine*, p. 196 f.



DRESS OF SPITALFIELDS SILK
ENGLISH, 1760-80

the Watteau sack are elaborately trimmed with striped, cream silk gauze ribbon, padded with cotton wool, and caught at intervals with hand-made silk flowers.

Few styles in dress have had the persistent popularity of the sack. Worn as early as the reign of Charles II, it was the almost invariable choice of women of fashion in England and France in the first half of the eighteenth century. Watteau's paintings show the charming variety to which his name is given, in which the back hangs from the shoulders in a graceful pleat. After being in vogue for over a hundred years, it disappeared towards the end of the eighteenth century, but was revived in the 1860's for a period of several years.

When the rich fabric of this dress was woven, Spitalfields, a district just east of London, was the centre of the silk industry in England. The parish had taken its name from an ancient priory and hospital, St. Mary Spittle, which stood from 1197 till 1534 near Bishopsgate, the east gate of the City. After the revocation of the Edict of Nantes, in 1685, the coming to England of many thousands of the most highly skilled Protestant silk-weavers from the south of France gave an impetus to silk-weaving in England that made it one of the great industries of that country. For the next hundred years, Spitalfields, where most of these French refugee weavers had set up their looms, produced silks and velvets that in their perfection rivalled those of Tours and Lyons, and attracted a large part of the trade that had formerly been almost monopolized by France. From the end of the

eighteenth century onwards, the prosperity of Spitalfields rapidly declined, though the high degree of perfection of the silks produced there was still maintained. The use of the power-loom and the growth of factory production displaced the system of domestic manufacture employed in Spitalfields; and the upheaval in the English silk trade caused by the French Treaty of 1860 completed the poverty, squalor, and misery of the district. Most of the artisans were absorbed by the factories, the most skilful of them becoming weavers of rich furniture and dress silks, which still continue to be made on Jacquard mounted hand-loom.

E. M. G.

THE SIR EDMUND WALKER COLLECTION OF JAPANESE COLOUR PRINTS

THE Museum is exhibiting in the gallery of recent accessions, just inside the front door, a part of the magnificent collection of Japanese prints which was made by the late Sir Edmund Walker and presented by his family. The collection, of more than a thousand prints, is one of the finest in the world, and includes examples which are representative of the best work of the greatest Japanese artists. Very unfortunately, owing to crowded conditions, it is impossible to show the entire collection at one time. The colour prints on exhibition will be changed, however, from time to time, and the collection will be shown as a whole as soon as it is possible to arrange for the space.

C. G. H.

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The Museum is open from 10 a.m. to
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All classes from the schools, art students,
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Guidance

Teachers with classes and visitors who
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Photographs

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